1892-3--Twentieth Season-1912--13

PROGRAM OF RECITAL BY

MR. ALFRED A
Farland
PHENOMENAL BANJOIST

"More amazing than Kubelik. . . . His banjo whines like the wind, and oftener sounds like a 'cello, a violin or a harp than it does like the conventional banjo."—*Philip Hale in the Boston Transcript.*

PROGRAM

(Subject to Change)

1. (*a*) Faust Fantasia ..... *Gounod-Farland*
   (*b*) Serenata ..... *Moszkowski*
   (*c*) Annie Laurie (New Variations) ..... *Farland*
   (*d*) Intermezzo Russe .....
   (*e*) Overture to "William Tell" (Last movement) ..... *Rossini*

Intermission

2. (*a*) Andante and Polka .....
   (*b*) Serenade ..... *Schubert*
   (*c*) Waltz in C♯ minor ..... *Chopin*
   (*d*) Familiar Airs (Selected) .....
   (*e*) Tarantelle ..... *Popper*

Intermission

3. (*a*) Largo ..... *Handel*
   (*b*) Auld Lang Syne, Variations ..... *Farland*
   (*c*) Concerto. Op. 64 ..... *Mendelssohn-Farland*
   (1) Andante. (2) Allegro molto vivace.

"Simply Marvelous."—*New York Herald.*

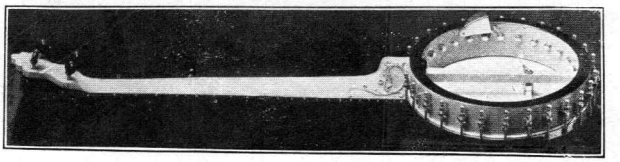
"Astounded his auditors."—*Cincinnati Commercial Tribune.*

"Impossible to describe Farland's power."—*San Francisco Examiner.*

"No one ever played the banjo as Farland plays it."—*Stewart's Banjo Journal.*

"Fully sustained his big reputation. . . . Even Beethoven would have had to admit that Farland is an artist who adorns everything he handles."—*London (England) Era.*

FACTS ABOUT THE BANJO.



The only American Instrument, is capable of a greater variety of tone and beautiful effects than any other stringed instrument. It has a compass of 4 octaves and, of course, can be played in all keys. Scales, chords and arpeggi in close and dispersed harmony, the trill in single or double notes, and all other embellishments, harmonics, the portamento, vibrato, the swell, etc., are all at the command of the capable player, who can carry several parts at the same time, playing a melody legato, accompanying it with chords or single notes, staccato or legato as desired, thus producing an endless variety of delightful effects, some of which are often pronounced organ-like, orchestral, etc., by competent critics.

Every style of music can be rendered upon it with GOOD effect. Compositions which depend upon spectacular bowing effects, (which must be seen as well as heard, to be appreciated), piano pyrotechnics, etc., must, of course, be adapted to the banjo, banjo pyrotechnics, (and it has a few), being substituted for them.

Its tone ranges from the harshest to the SWEETEST imaginable. If you don't know that the banjo is one of the sweetest toned instruments known it is because you have never heard a GOOD banjo well played. The metal rim "Tin Pan" banjo and its modern prototype, (part wood and part metal), often heard in vaudeville, cafes, etc., is of course abominable.

The banjo is the easiest of all instruments to learn. Easiest to hold, as it requires NO support from either hand. Its thin strings require less strength to finger and its narrow fingerboard is more easily compassed than those of other instruments, hence it is IDEAL FOR WOMEN, though it is safe to say that no one would ever term it effeminate.

There are 3 styles of playing the banjo: (1) Banjo style or "Stroke" playing, which has no musical value and is obsolete. (2) Guitar style, difficult to learn, most players finding it almost impossible to produce a pleasing tone in this way. (3) Mandolin style, with a pick. This is the easiest to learn as well as the most effective method of playing and one can get more pleasure and satisfaction from a good banjo in a short time than from any other musical instrument, if the mandolin style is adopted.

Farland's National School is the ONLY work published which teaches the Guitar and Banjo Styles correctly and his Course of Lessons in the Mandolin Style shows the ONLY CORRECT SYSTEM of playing in this way that has as yet been worked out. These lessons are now taught successfully by mail to pupils in all parts of the world. In preparing them Mr. Farland experimented on pupils in various parts of the country, seeing them personally from time to time and noting results. This enabled him to perfect his system of instruction to such an extent that he now *guarantees* satisfactory results.

In nearly every city there are teachers who have taken the course and are competent to teach it. The addresses of such will be gladly furnished to those who may prefer personal instruction.

For ALL particulars, price-list of the ONLY MUSICAL BANJO in the market, Music, Books, Strings, Picks, etc., address THE A. A. FARLAND CO., Plainfield, N. J.